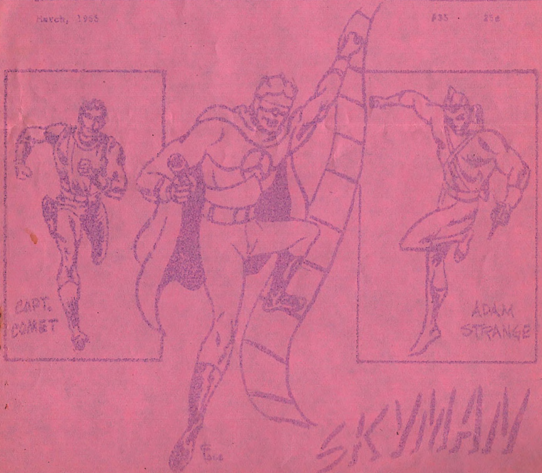
The COMIC READER

OFFICIAL NEWSLETTER OF THE ACADEMY OF COMIC BOOK FANS AND COLLECTORS
PUBLISHED MONTHLY BY GLEN D. JOHNSON, BOX 136, CROWNPOINT, NEW MEXICO 87313

March, 1965 #35 25¢



This may be your last chance to buy THE COMIC READER # 28. This issue has 22 pages printed on heavy 24 weight paper. On these pages are the following: an illustration of RED RYDER by his creator Fred Harman; The origin of Magnus by Russ Manning; the ever popular INFORMATION CENTER by Bob Jennings; ON THE DRAWING BOARD; FANZINE REVIEW by Jeremy Barry; convention write ups; a letter from Richard Hughes telling of Nemesis and Magicman; these and more. 25¢, 35¢ flat.

THE COMIC READER is published and edited monthly by Glen D. Johnson. TCR is a non-profit monthly amateur fanzine published for the enjoyment of comic fans. The price for TCR is 25¢ an issue, or if you wish to take advantage of me, it is four issues for $100 Supporting members of the Academy may receive TCR for 20¢, or five issues for one dollar. Please, send no more than one dollar or 5¢ will be used for return postage and the remaining money refunded.

ADDRESSED ENVELOPES are required when ordering only one issue. If more than one issue is ordered, no envelope is necessary, but they are appreciated is you care to send them. If you want TCR mailed mint in a manila envelope, supply these and add a five cents stamp on each. If you don't wish to send addressed envelopes, and you have your own gummed address stickers, please send these.

ADVERTISING IN TCR. Only ads accepted in advance will run in TCR. Send an addressed stamped envelope for a quick reply. Only half page ads for other fanzines are acceptable. Since the print run is now over 300 the costs for ads are as follows: $3.00 for full page classified ads which you must type. Half page ads $1.50.

LATE ZINE SERVICE. If you want it mentioned that yourzine will be late, this I will do but I'll not mention the contents, etc. MASK & CAPE #4, published by Steve Perrin will not be out until late March.

NEWS PRIZE. Each issue, Jerry Bails will award a prize for the best news source sent to me. This month's goes to Stanley Landman.

FANZINE REVIEW. If you'd like your fanzine reviewed in THE EGO CRUSHER, send Jeremy Barry a review copy. His address is 613 E. Cottage Grove, Bloomington, Indiana 47403.

If you would like a quick answer from me, I'd advise you to send a s.a.e. for the reply.

BACK ISSUES. A number of fans have asked if I'll reprint back issues of TCR. The answer is no. Publishing TCR monthly takes all the time I have. I do have a stack of odd pages from issues 29-33. I had planned to throw these away, but if anyone would like them, send a sae and let me know what issues you missed, and I'll send as many pages as the stamps on your envelope permit. If I'm not mistaken, four pages for a 5¢ stamp, and ten pages for 10¢, 15 pages for 15¢ postage.

THE COVER and back cover ad for this issue is a new process that I've tried for the first time. Ronn Foss did a brush drawing, and I ran this into a new 3M coping machine that made a master of his illustration. The new machine is capable of coping any original art from comics, ink drawings, etc. It will trace an illustration that has drawings on both sides. One draw back - who wants to take apart an old comic to copy something?!

COPYRIGHTS:

Capt. Atom, Adam Strange and Batman-D.C.
Sub-Mariner-Marvel
Skymen-Columbia

CONTRIBUTORS:

Academy News. . . . . .Paul Gambaccini
OTDB illo. . . .John Brosnan & John T. Ryan
Cover & Batman. . . . . .Ronn Foss
Prince Namor . . . . . . .Raymond Miller

JERRY BAILS. "Watch CBS evening News (Walter Cronkite) any night now for item on Comic Fandom. Also watch for articles in THE NEW YORKER, ESQUIRE, all AP papers, and (Believe it or not!) LADIES HOME J. Since article appeared in N.Y. TIMES (Jan. 30) and NEWSWEEK, of course, I have been flooded with calls from reporters, including many small newspapers. The TIMES article is appearing in cut form in many newspapers. I am getting mail from all over the country. People are writing me at school, since my professional address was in NEWSWEEK. I am referring most reporters to leading local fans, so expect to hear."

ACADEMY NEWS

...by Paul Gambaccini

ATTENTION! The NYCon will be held July 31-August 1...will you be there? Dave Kaler, ComiCommittee Chairman, has announced that reservations for attendance sent in after May 1 may be accepted on a conditional basis only. This means that if you plan to attend, send in that $5 to Dave (PO Box 392, Cooper Station, NYC, 10003) NOW...and if you're not planning to attend, support the con anyway by mentioning it and boosting it in your letters. Dave plans to have many surprises and top-notch exhibits for you, full details of which will be given in upcoming TCRs. Right now, it's up to you to get in enough money so that Dave can reserve the con hall. Those of you who plan to, or always wind up, waiting until the last minute---remember, there may not be a last minute, because May 1 may be it! SEND IN THAT $5 NOW! It will boost the con's chances of greater success as will your support through urging other fen to attend. In the words of Dave Kaler, "Let's make this the con that all future cons will try to improve upon!"

MISCONCEPTION breeding in TCR: FORUM is NOT available to all Supporting Members---only to Executive Board members, who have been receiving it since November.

On March 31, the Academy Fanzine Library will become operational. A stamped, self-addressed envelope mailed to me at 8 Elizabeth Drive in Westport, Conn., 06882, will get you details when this ready sheet is prepared. And speaking of ready sheets, all of those who are NOT Supporting Members are urged to send me an s.a.e. for complete details on the organization. Any questions? Been thinking about joining? See for yourself! Glen has gotten numerous inquiries which he cannot answer because of time limitations---but this ready sheet is available from me for that stamped self-addressed envelope. Remember, $2 is the Supporting Membership fee. The number of SMs is increasing daily--- join the crowd if you haven't already.

News on the WHO'S WHO 1965 EDITION, to be published this summer. If you want a questionaire to fill out for your biographical listing(free to Supporting Members, 15¢ to non-SMS) send Glen Johnson an sae, or else 10¢.(I'd imagine you'd prefer the stamped, self-addressed envelope?!?) TO LOCAL FAN CLUBS THAT WANT LISTINGS: Send me the name of your organization, the address, the members, purpose, activities, meeting frequency, and other vital information and this organization, providing it is comics-slanted, will be listed in the WHO'S WHO. Remember, the deadline is MAY 30 for all questionaires...free listings for SMS who send coupon #12 and 15¢ for non-SMS.

ALL SMs should have their coupons now...if not, write me. Either you didn't renew or your coupons were misplaced by me or the mails.

REMEMBER: An saeto Jerry Bails, 22529 Karam Court, Warren, Michigan, 48091, will give you details on the worth of coupons #2-5, and will also bring details on the use of the Academy Microfilm Library of Comic Art which Kerry operates as a service to the Academy.

An Executive Board committee is being formed to produce membership cards for the Academy. Any suggestions on this should be sent to me for inclusion in FORUM and forwarding to the committee.

Another committee has been formed to study the virtues and drawbacks of establishing a Code of Fair Practice for Academy publications and for recommended use in other zines. Once againk, any suggestions will be welcomed, but if you expect a reply, enclose an sae at all times.

The Executive Board, by a vote that will be given in detail in TCR #36, haw amended the Charter of the Academy Fanzine Library. The amendment, proposed by Jerry Bails, reads, "Although submission to the Library is encouraged and desired, submission is not a requirement. It will not be a criteria for ane Alley Award nominations by the Executive Board."

The full vote on the establishment of the card committee(suggested by Ronn Foss) and the Fair Practice Committee(suggested by Phil Seuling) will be given next issue.

The Executive Board has approved, in a preliminary referendum, a name change to "The Academy of Comic Art Fans and Collectors" from the present "Academy of Comic-Book Fans and Collectors." Before I ask the Board to vote on this a final time, I am asking all fans to give their opinions to me. Which name do YOU desire---the present one, "The Academy of Comic Art Fans and Collectors," "Academy of Comic Fans and Collectors," "Academy of Comic Arts and Sciences," "Academy of Comic Magazinds and Strips Fans and Collectors(whew!)," "Fans and Collectors Academy of Associated Comic Arts," "Academy of Panel Art Fans and Collectors," "Academy of Graphic Story Fans and Collectors," "Comic Art Club," or "Illodramatics Academy?" When I feel I have the consensus of comicdom's opinion, I'll present the motion for a final vote, with my recommendation, to the Executive Board.

All fans are invited to comment on Academy activities. Send comments to yours truly and to Glen's "Quotes From the Readers" column.

For those who jave just become Supporting Members, and for those who have not paid attention, from here on in, coupon #1 must be miled to Glen if you expect any discount that S's get. Write your name and address on back, and Glen will put it on file, to be referred to whenever you order future issues. Notice whatever offer Glen makes to SMs in this issue. Remember---he must see that coupon to know you're an S.M.

#7 will be good for a sub discount to ALTER EGO, as detailed in TCR #34. For further details, buy ALTER EGO #8(Roy Thomas, Apt. G, 3600 HALLMARK LANE, ST. LOUIS 25, MO., 60¢), fandom's finest fanzine, and see for yourself the offer involved. Do not order this sub offer until AE #8 is released. If, by some chance(and fie on you!) you don't read AE, the time will be announced in TCR.

May I once again remind you that the Executive Board of the Academy served as nominators, as per usual; for this year's Alleys. The 1964 Alley Report is in this issue. Read it and talk about it! Any and all suggestions you have on future polls are most urgently requested NOW. Send them to me.

Finally---remember those deadlines for con reservations and WHO'S WHO Questionaires!

Executive Sec., Paul Gambaccini

THE ACADEMY OF COMIC BOOK FANS AND COLLECTORS

announces the results of

THE 1964 ALLEY AWARDS POLL

1. Best adventure hero comic book.
   First place: SPIDERMAN (39% of votes)
   Second place: FANTASTIC FOUR (28%)
   Third place: HAWKMAN (19%)

2. Best Regularly Published Fantasy Comic
   First place: FORBIDDEN WORLDS

3. Best Humorous comic book
   First place: HERBIE (42%)
   Second place: UNCLE SCROOGE (34%)

4. Best miscellaneous fiction.
   First place: SGT. FURY AND HIS HOWLING COMMANDOS (65% of the votes)

5. Best Editor
   First place: Stan Lee
   Second place: Julius Schwartz

6. Best Writer
   First place: Stan Lee
   Second place: Gardner Fox

7. Best pencil artist
   First place: Carmine Infantino (26% of the votes)
   Second place: Russ Manning (23%)
   Third (tie with 19% each): Jack Kirby & Murphy Anderson
   Fifth: Joe Kubert

8. Best inking artist
   First place: Murphy Anderson (47% of votes)
   Second place: Russ Manning
   Runners-up: Steve Ditko, Sid Greene & Joe Kubert. Greene and Kubert tied.

9. Best comic book cover.
   First place: DETECTIVE #329
   Second place: FANTASTIC FOUR #33
   Third place: JLA #29

10. Best short story.
    First place: "Doorway to the Unknown," FLASH #148.
    Second: "Origin of Dr. Doom," FF ANNUAL #2.

11. Best novel (20 pages or more):
    First place: "Captain America Joins the Avengers," AVENGERS #4.
    Second place: "Crisis on Earth-Three," JUSTICE LEAGUE OF AMERICA 29
    Third place: Tied: "Origin of Daredevil," DAREDEVIL #1
    "The Sinister Six," SPIDERMAN ANNUAL #1
    Fifth place: "Havoc at Weather Control," MAGNUS #8

12. Best Giant comic (25¢ or more).
    First place: SPIDERMAN ANNUAL #1 with exactly 50% of the votes
    Second place: FF ANNUAL #2

13. Comic displaying best color work regularly
    First place: MAGNUS
    Second place: HAWKMAN

14. Worst regularly published comic.
    "Winner" with almost 46% of all write-in votes: WONDER WOMAN
    Second with 8%: SUPERMAN

15. Best hero.
    In order of preference:
    SPIDERMAN
    CAPTAIN AMERICA
    BATMAN
    4th: MAGNUS
    5th: DAREDEVIL

16. Best Supporting Character
    In order of preference: THING (50+%), J. JONAH JAMESON, HAWKGIRL, CYCLOPS, LEEJA CLANE

17. Best villians.
In order of preference:
Dr. Doom
Sub-Mariner
Joker
Eclipso
Xyrkol

18. Best group of characters
In order of preference:
Fantastic Four
Avengers
Justice League of America
X-Men
Doom Patrol

19. Best new strip or book.
In order of preference:

Captain America(strip, TALES OF SUSPENSE)
Daredevil(strip in book of same name, DAREDEVIL)
Hawkman(new comic, HAWKMAN)
Elongated Man(new strip in DETECTIVE)
Jungle Tales of Tarzan(strip in book of same name)

20. Strip Most Desired for Revival.

Votes received for over 30 characters and strips; votes spreadout with few getting appreciable totals. The winner, Spectre, had but 29 votes. The rest of the results were quite close. The top five:

SPECTRE (appeared in DC's MORE FUN, etc.)
DR. FATE(appeared in DC'S MORE FUN, etc.)
DR. MID-NITE(appeared in DC's ALL AMERICAN COMICS, etc.)
JUSTICE SOCIETY OF AMERICA(appeared in DC's ALL STAR)*
CAPTAIN MARVEL(appeared in Fawcett's WHIZ, etc.)

*Those who voted for the JSA indicated they desire a separate book for this feature. Apparently they do not consider token guest appearances a "revival."

FAN CATEGORIES*

F1. Best Article in a Fanzine.

1.	"Lee," Rick Weingroff, SLAM BANG #1, 2	4.211
2.	"One Man's Family," Roy Thomas, ALTER EGO-7	4.210
3.	"Skyman, America's National Hero," Glen Johnson, COMIC WORLD #5	3.94
4.	"Captain Marvel Jr.:The Early Years," Raymond Miller, COMIC WORLD #4	3.89
5.	"Interview with Joe Kubert," Ronn Foss, ALTER EGO #6	3.68

F2. Best Regular Fanzine Feature.

1.	"Information Center," Bob Jennings, COMIC WORLD	4.17
2.	"Point of View," Rick Weingroff, HERO	4.14
3.	"Rocketeer Gossip," Rick Weingroff, ROCKET'S BLAST-COMICOLLECTOR	4.11
4.	"Hell's Notebooks," Bob Jennings, COMIC ADVERTISING REVIEW	3.53
5.	"Ego Crusher," Jeremy Barry, COMIC READER	3.17

*Scoring determined: Outstanding=A=5 Very Good=B=4
Good=C=3 Fair=D=2
Quite Poor=F=1

con't next issue

WHY STEVE DITKO LIKES MORT MESKIN'S ART

"You asked me why I admire Mort Meskin's artwork. Well, (1) he knows how to draw good proportions, etc., and can handle any type of story well, (2) his panel compositions are consistently superior to most artists, (3) and most important he is truly a remarkable story teller.

The function of a comic artist is to TELL A STORY! He must get across an idea or point of the story and he should do it clearly so a reader knows what is going on and in this Meskin ranks very high. No one who reads a Meskin drawn story is ever in a fog as to what is happening. Not only does Meskin tell a story extremely well, but he does it in the most difficult way. He does not take the easy way out or use impressive eye catching gimmicks that only confuse the story's continuity.

You want an example -- take a good look at Meskin's job in "House of Secrets" #69 "Kill the Giant Cat" and then see if other comic artists' stories are as easy to understand. Almost any of Mort's work can be used as a good example of proper story telling. Many stories are just not good picture stories to start with and you can't blame that on Mort or any artist that works from a script. If a writer has two people just talking or saying hello you can't expect the artist to put them in violent action with dramatic lighting plus a fantastic setting.

Sure there are comic artists who can draw automobiles that look like they could drive off the page, artists who use 500 lines to form an eyebrow and artists who draw every leaf on a tree or every rivet on a bridge. But if the story is not told properly, what good is a lot of detailed objects or fine lines? There is a vast difference between a comic artist who tells a story and a comic "Technician" who draws detailed items or objects.

Anyone who has 12¢ can buy any comic or comic artist work he wants. The choice is his. I'll spend mine on Meskin or Comic Artists like him--The one who enjoys the "Technicians"--well, that's their loss."

** **

SMALL TALK

Glen Johnson

I'm sorry, but the ALLEY POLL will have to appear part in this issue, and the rest in TCR #36. A letter I received from Paul Gambaccini today will explain why. "One Tally Master forgot the deadline. As a result, the Executive Secretary got the final tallies from all Tally Masters only last week." The two masters arrived today (March 19, 1965), and rather than hold up TCR #35 any more than it is, it will be mailed Saturday, (20th). I've had all but the two pages of the Alley Poll and the ad on the opposite page of this, ready for two weeks. I'm not certain, but TCR #36 might be out early in April.

I've announced that Steve Ditko's explanation for liking Mort Meskin's art would appear next issue, but instead it will appear in #35. I'm sorry that his name is not listed on the contents page, but it has been printed for some time.

Since you've already seen the first two pages of the Alley Awards, what do you think of HERBIE winning "Best Humorous comic book"? I won't be a bit surprised if Herbie resents this since I'm sure he considers himself the World's Greatest Hero. Well...you can't win 'um all.

Since ON THE DRAWING BOARD has been completed, I'll slip the late news in here:

DOOM PATROL. For those who enjoyed seeing Bob Brown's handywork in the Doom Patrol, look for another story in #98, which will be on sale in July. Bob Brown did an excellent job in #94, and he should do even better next issue.

END

DERRILL ROTHERMICH 606 WEST ELEVENTH STREET ROLLA, MISSOURI

The comics listed below are in good to mint condition with specific defects listed. I will supply further information on condition upon request. Prompt refund on items already sold but alternate choices are appreciated. Prices are per each. Please include 25¢ postage on all orders under $2.50. All $10 orders are insured but if you want smaller orders insured please enclose a dime. I am willing to trade for any of my wants or will buy. They must be in good and complete condition.

$ .25 each: Action 319-322; Adventure #322, 326-330; Aquaman #12, 13, 18-20; Air War Stories #3; Batman #151-171; Blackhawk #198, 202-206; Boris Karloff #8, 9; Brain Boy #1, 6; Challangers Of Unknown #35-43; Detective #332-337; Doom Patrol #92-94; Flash #141-151; Green Lantern #26-30, 34, 35; Jimmy Olsen #77, 83; Justice League #26-34; Lois Lane #47, 53-55; Mystery In Space #92, 96-99; Rip Hunter, Time Master #21, 24, 25; Sea Devils #11-22; Strange Adventures #169-174; Superboy #113, 114, 117, 118; Superman #173, 174, 175, 176; Tomahawk #97; Wonder Woman #150-153; World's Finest #142-149; Captain Storm #4-7; Metal Men #6-12; Our Army At War #151-153; Fly #21-31; Fightin' Five #29-31; Gorbidden Worlds #125, 126; Ghost Stories #10; Gorgo #22; Gunmaster #2, 3; Herbie #6-9; Jaguar #11-15; Gohnny Quest #1; Kona #13, 14; Konga #19, 20; Konga's Revenge #3; Naza #5, 6; Outer Limits #4; Return Of Gorgo #3; Return Of Konga #3; Sarge Steel #1, 2; Twilight Zone #8, 10; Uncle Scrooge #55, 56; Unknown Worlds #36-38; Six-Gun Heroes #81, 82; Adventures Into Unknown #153-155

$ .50 each: Spiderman #15, 16, 18, 19; Daredevil #3, 4; Fantastic Four #23, 25-34; Journey Into Mystery #105, 106, 109, 110; Sgt. Fury #13; Strange Tales #123, 126, 127; Tales Of Suspense #56, 59, 60; Tales To Astonish #51, 56, 58, 60, 62; X-Men #4, 6; Avengers #9, 10; Aquaman #2-10; Atom #6-10; Batman #133, 134, 135, 140, 149; Challangers Of Unknown #21, 22, 26-32; Flash #123, 126, 128-140; Green Lantern #11-25; Justice League #15-25; Sea Devils #6-10; Metal Men #1-5; Fly #11-20; Gaguar #6-10; Shadow #1, 4, 5; Blue Beetle #1, 4-6; Flash Annual #1 (cover worn)

$ .75 each: Daredevil #2; Fantastic Four #15-19; Tales Of Suspense #46; Tales To Astonish #40; Atom #2, 3, 5; Batman #95, 99, 102-109; Challangers Of Unknown #14, 16, 18; Flash #114-116; Green Lantern #1 (cover taped), 2-10; Justice League #2 (cover worn), 6-15; Sea Devils #1-5; Fly #6-10; Jaguar #2-5

$1.00 each: Spiderman Annual #1; Fantastic Four Annual #2; Marvel Tales Annual #1; Aquaman #1; Atom #1; Batman #72, 79, 80, 81, 84, 85, 86, 88, 89; Challangers Of Unknown #7; Flash #110-112; Justice League #1 (cover worn), 3-5; Wonder Woman #36, 41; Fly #2-5; Jaguar #1; John Force, Magic Agent #1, 2

$1.25 each: Sgt. Fury #1; Avengers #1; Captain Marvel #99, 108

$1.50 each: Fantastic Four Annual #1; Batman #41, 42, 45, 48, 58; Flash #106-108; Fly #1

As marked: Fantastic Four #5-$1.75; Batman #12-$3.50; 26, 28, 29-$2.50; 31, 32, 36, 37, 38-$2.00; America's Greatest #6-$8.00

WANTED: Almost any Timely book; Strange Tales #107; Superman Annual #3-8; Batman Annual #1-7; Secret Origins #1; Superboy Annual #1Lois Lane Annual #1, 2; Flash Annual #4; 80-Page Giant #1-3; Phantom #2; John Carter Of Mars #1, 2; Buck Rogers #1; Magnus, Robot Fighter #2; Space Family Robinson #6-9; Hawkman #1, 3; Showcase #1-3, 5-7, 9-12, 14-16, 18, 20-24, 29, 36, 37; Brave And Bold #1-50 (except #21); Alter-Ego #1-3; Masquerader #1-5; Fantasy Illustrated #1; Fighting Hero Comics #1-8; Rocket's Blast Special #2; Hero #1-3; Xero #1-10; Comic Art #1-5; SSC #3

Ronn Foss
1624 N. French
Santa Ana, Calif.
92701

Sure, I'd like to see Kubert given the chance to do Batman - or any other comic hero; in spite of the fact that some wouldn't like Joe on Batman (the ones that just plain don't like Kubert atol), I feel the Gotham Gladiator (aw, c'mon now) would never have it so good. Kubert may never win Best Artist in the Alley Poll, but I'll bet he'll always be nominated...and how many other illustrators will have that distinction? Anent some comments that certain artists (i,e, Swan) were overlooked on the nomination ballot; gee whiz, fellas - the record speaks for itself, as 'tis said - those who are, will be. Personally, I vehemenently (?) disagree with those who think Anderson is a better inker than Infantino; in my opinion, the former is utterly atrocious, turning out worse work than many who are most often mentioned as being poor artists. The point is, of course, personal preference...it's that Thank God thing that assures a variety of everything (music to magazines) which keeps life from being satiated, and we of Comicdom may as well resign ourselves to accepting dissatisfaction from someone on everything; 'tis the majority who must - and will, be heard.

And Glen, I trust you've realized b'now "you can't win 'em all" - there are even those you can't win atol, but I'm sure your efforts are appreciated by the bulk of us - just as sure as the fact you'll always get dissention, no matter what you try or how long you work at it...and I hope it lasts a long, long time. As that age old song goes: "You gotta accentuate the positive, eliminate the negative, latch on to the affirmative, and don't mess with anything in between."

©1965 NATIONAL PERIODICAL PUB. INC.

QUOTES FROM THE READERS

George R. R. Martin
35 East First street
Bayonne, New Jersey

The suggestion for reviving Congorilla doesn't exactly send me into fits of ecstacy, but it could prove a solid development if handled right. Sherman's art was good, and some of the stories weren't half bad either. Of course, the character could probably never become anything other than a competent back-up man, but he'd be a welcome replacement for such trash as Superboy in Adventure or Mark Merlin in House of Secrets. Congorilla is no great star nor brilliant feature, but he'd make a vast improvement over some of the stuff Schiff and Weisinger try to shove down our throats.//I would love to see Astro become a regular feature, with Sherman doing the art. Schiff badly needs boosts for some of his lesser mags (and nearly all his mags are lesser mags), and a character with as much potential as Astro could easily provide 'em. If he were to be re-instated in House of Mystery, I'm positive he'd shove the Martian Manhunter off the cover in a couple of issues, or perhaps he might be made the star of the now-drab Tales of the Unexpected.Schiff knows from experience that even poor super-heroes sell better than no super-heroes at all,so it puzzles me why he's let Astro remain dormant for so long. He'd probably ruin the character, but who knows, a miracle could always happen. Anyway, Astro deserves a chance.//Your own suggestion for reviving Captain Comet was the best one of all. This strip was the best thing Strange Adventures ever had, bar none, and would go over big today if given the chance. After a few issues in Showcase, the good Captain would soar to new heights of glory in his own mag. Just so long as the editor is someone like Schwartz, Boltinoff, or Kashdan, a Captain Comet comic (dig that alliteration, D. C.) couldn't miss!//Howard Purcell is a welcome change from Philip Kelsey on Space Ranger, but neither of them will ever compare with the beautiful work Bob Brown did on the character early in his career. It might not be a bad idea to put Purcell on Adam Strange, so that Lee Elias could go back to Eclipso. Eclipso under Elias was far better artistically than he has ever been since. Elias' Eclipso looked like his alter-ego with an evil grin, and was infinitely superior to the almost comically ugly version Toth created and Sparling has retained. I'm all for giving the character back to his originator!//Norman Penovick's letter stuck me as rather unbalanced. Anyone who can say that Jack Kirby does atrocious scribblings and works only for money after seeing the magnificent artwork of Tales of Asgard has to have rocks in his head. Kirby's Tales of Asgard is just about as artistically perfect as one can get; it's the "Prince Valiant" of the comic books. Oh sure, anti-Kirbyites attribute it to Colleta, but good as he is, no inker can bake magnificent art if the pencils are rotten, Vince included. Kirby also produces top-notch art whenever teamed with inkers like Ayers or Ditko. Sure, a bad inker can ruin him; the George Bell affair proved that. But this can hardly be Jack's fault; a bad inker can ruin any artist. When Jack finally gets to ink his own pencils, poor Norman will have to eat his words!//As for Curt Swan, sure he's a good artist when given something to draw. But the cold fact is that poor Curt is forced to draw unparalleled trash. Were he to work on a half-decent character, I'm sure Swan would easily get an Alley nomination. But he doesn't, and it's admittedly a tough break. As Glen said, no matter how good an artist is, no one is going to pay attention to him unless he works on something interesting.//But even if Swan did work on something that fandom liked, and thus had no logical reason for not being nominated, I hardly think Norman would be right in attacking the entire Alley Poll merely because an artist he happened to like didn't make it to the finals. We all have our personal favorites; I'd have liked to see Bob Brown and Don Heck nominated, for instance; but that doesn't give us the right to run around yelling 'cheat' and try to boycott the Alleys merely because other fans happen to disagree. If everyone in fandom acted as childishly as Norman, there wouldn't be much fandom left. Luckily, most people are content with working for their own favorites and, if they fail, bowing peaceably to the will of the majority. ((I'm glad you and a few others agree that Capt. Comet would be a good idea for a few Showcase or B&B issues. I may be wrong, but I think all the Capt. Comet stories could be reprinted just as they originally appeared. If they were reprinted, I don't see why it would matter who the edit-

Con't. next page

er was for the reprints. After these were used, it would. By the way, who was the artist? I've heard it was Infantino, but I doubt it. You hit close to home when you suggested taking Lee Elias off Adam Strange so he could again do Eclipso. In my humble opinion, Lee Elias' best work was on Eclipso, and even tho' I'm a Toth fan, Toth and the present artist, Jack Sparling, never captured the spirit which Lee Elias gave the first few issues. It seems to me that Elias' work on Adam Strange isn't as good now as when he first began. I wonder if it's poll time? I'd like all fans to vote on who they'd like to see doing Adam from Mr. Schiff's staff of artists. Isn't Gil Kane one of his staff?! //As for the different inker's of Kirby's pencil, I keep wondering if Stan Lee will ever let Kirby ink just one story. I'd prefer it to be a Capt. America. Speaking of inkers. I wonder how the Fantastic Four would look with Wally Wood doing the inking?))

Norman Penovick
220 Locking St.
Toledo, Ohio

I feel that a few of your response to my letter are misconceptions and bear some clarification.//First, you say that you can't tell the difference in art. This is your fault alone. Curtis Swan was, when I first became familiar with his work, good and revealed much potential in his work. As time passed Swan got better until I felt he could get no better. But he did! The reason you can't tell the difference between his work and Plastino's is because you aren't looking hard enough. Also, Plastino copies Swan just like he copied Wayne Boring before him. As far as I know, Plastino has no style. Look through such stories as "Clark Kent's Brother!", "The Weakest Man in the World!" or any of the current Superman-Batman in WORLD'S FINEST, for examples of Swan's work. Please scrutinize the work carefully! Now, look at "The Coward of Steel!" with typical art by Plastino. If that doesn't make you a Swan fan and make you realize the difference in those two artists work, then turn in your comic-art detective's badge! The trouble with most fans who don't know Swan's work is that they just don't bother reading Superman; or if they do just skim through it.//I doubt that Mort Weisinger won't let his artists sign their work. Jim Mooney, not half the artist that Swan is, signs Supergirl. If, as I think, the opinion of Mort Weisinger means anything to you, he occassionally credits Swan with a job well done. I think it's a credit to Mr. Swan that he puts so much effort in his work and doesn't sign his work.//Granted that Kirby has great potential, but why isn't he realizing it? Obviously, it's because he is doing so much work. Yet, if he really took pride in his work, he could politely decline some of the work Lee piles on him. Then perhaps more amature artists could get a chance at career in commercial art. I really think Kirby believes like Stan Lee that he is doing his best work. What I'm hoping for is a revival of enthusiasm in comics by the creators themselves. I believe every artist at DC, Marvel, Gold Key , and other companies all have great potential, but the trick is for them to realize this potential. I am anxiously awaiting some sort of reply because I respect your opinion as being that of a discerning fan. ((I'll concede the fact that it may be my fault that I can't tell one Superman artist from the other. Swan may have a distinct style, but the only Superman comics I regularly buy is World's Finest. I would like to "scrutinize" his work, but I don't have the issues you mentioned. I have heard that Shelly Moldoff was inking Swan's work in World's Finest. Is this true? As for artists under Mr. Weisinger not signing their work, I know that Jim Mooney does, but wasn't there a letter printed as to why artists didn't sign Superman? I think it was printed a few years ago, and had to do with having fans believe only one artist was doing all the work. If I'm mistaken, please correct me.))

Steve Perrin
Box 331A Merced Hall
802 Font Blvd.
San Francisco, Calif.

Well, it looks like Cole Bleckley got his wish, with Congorilla back in World's Finest, even if it is just reprints. I always liked the character myself, far more than its Congo Bill predecessor. Still, if DC is bringing back old strips, they might have done better to bring back Vigilante, really one of my favorites. That's a story I'd really like to see, an alternate world yarn in which some JLA member runs across the old Seven Soldiers of Victory. Not too much chance, though.//Kirby art, bland?!!? It may be called misshapen, awkward, even just plain bad, but BLAND! Really I don't think that Penovick get s the idea that no artist, no matter how good, can possibly be expected to save a bad strip, which Superman usually is. (The latest Superman-Batman

cont. next page

Bar Gars, Luthor-Clayface good guys, concept. Far superior in story to that Doctor Fate Hourman fiasco.) People in fandom are inclined to give far too much credit to the artists and not near enough to the writers. Just look at Stan Lee-Jack Kirby. Nobody doubts that the Fantastic Four, Thor, Captain America, and the X-Men are all Stan's babies, not Kirby's, yet people insist on giving Infantino, Manning, Swan, Anderson, Kane, etc., credit for strips that would be dead except for the ability of the writers.

Richard Kyle
2126 Earl Avenue
Long Beach, Calif.

I do want to comment on Andy Zerbe's letter, though --- as I imagine many other fans have.//There's little doubt that the Doc Savage stories did affect the creation of "Superman" to some extent (just as they helped influence the original "Batman" strip: the utility belt and similar devises were more common with Doc Savage than the Shadow). Zerbe points out the similarity of "The Man of Bronze" and "The Man of Steel", and suggests other analogies. I'm not sure his other parallels hold up. But it is interesting to note that Doc's given name is Clark Savage, and the house name of his creator was Kenneth Robeson (his real name was Lester Dent, and he died a few years ago), which suggests that Siegel's subconscious may have done some tricks on him. And many years ago, Doc had his own "Fortress of Solitude," in the arctic. I understand Superman now has one, too, but I don't know what writer is responsible for it.//However, the real source for "Superman" is a novel by Philip Wylie called Gladiator. In this book, we meet a young man (I believe his name is Hugo Danner) who can leap remarkable distances, has super-tough skin, incredible strength, and many of the other attributes of Superman --- except in smaller doses.// I have been told that the very early "Superman" stories actually use phrases from the novel but I can't say one way or the other. I've never tried to check.//But Superman's extraterrestrial origin is Siegal's invention, as is the X-ray vision, and the actual Superman costume, And the whole idea of the modern super-hero: for Wylie's character is a tragic figure. Siegal did far more than "simply" give Superman greater powers than Doc Savage, as Zerbe suggests. And he did far more than merely adapt Gladiator to the comics. "Superman" is derivitive, to be sure, but so are the characters of Sherlock Holmes, Sam Spade, Philip Marlowe, the original pulp-magazine Shadow, and many other of our memorable literary figures. (Including Doc Savage, who was probably inspired by Gladiator, himself.) Siegal's accomplishment is great.//Avon paperback books, by the way, issues a slightly abridged edition of Gladiator several years ago, and you can still find it from time to time in second-hand book stores.

Doug Potter
1506 Zuber Drive
Galena Park, Texas

I read a little piece which forced me to put TCR aside to write a letter directed toward answering Danny Cassidy's remarks. (The following is to Danny.)//In my first reply to you I did fail to give any reasons why Mr. Infantino's art is not unrealistic. Now I shall try to do so.//True, Infantino does not include a terribly detailed background on his covers as anyone can see by glancing at the covers of his work on MIS, Flash, and Batman. This applies also to Detective with two beautiful exceptions-numbers 328 and 329. However, I learned long ago never to judge a book by its cover. I have seen some great covers with some sad illustrating inside (as per JLA and G.K's. Tarzan) and vice - versa. Mr. Infantino's grand illos on the interior art for the Flash have not been decorated with elaborate backgrounds, but pick up any issue of Detective and take a look. If you want background Infantino's Batman has it. This applies to even a greater extent to the Elongated Man, drawn by Mr. Infantino since the first "New Look" Detective. Infantino's-Anderson's cover for Detective #329 will win an Alley due to the great team-work of these artists. Mr. Infantino's great talent will probably win him an Alley for Best Pencil Artist though he may get some competition from Mr. Murphy Anderson.//As for Joe Kubert, I don't understand why you knocked him. He had very elaborate backgrounds in his Brave and Bold Hawkman.//National is still #1 in stories and art, Danny, despite hinderance by the CCA. The only artists Gold Key and Marvel have who could draw hand in hand with DC's artists are Russ Manning and Walley Wood. Both are great and are on the same level with National's Infantino, Anderson, Kane, Premiani, and, hopefully, Romona Fradon. Without these two artists Gold Key and Marvel would have nothing near to National in art.//As for stories, well after all, Danny, Marvel does have but two, or three writers

cont. next page

compared to the [illegible] which I couldn't begin to name, save those under Mr. Schwartz's editorship. I know nothing of Gold Key though I believe I read [illegible] that their column is on the same level with D.C. ((I'm skipping a few lines)).//Elongated Man graduated from occasional appearances in Flash to his own strip in D.D. and perhaps he will soon have his own mag., who knows. I wonder why BAT-MITE and BAT-GIRL never got their own strips? They are great characters weren't they, Danny?

Jon Swartz
1101 Maufrais
Austin, Texas

I still think Danny Cassidy is joking. If he isn't, heaven help fandom! I wonder if he realizes just how many potential subscribers he has lost for his fanzine with his inane comments. His remarks about Joe Kubert are especially objectionable since they are completely without foundation. I'd take off a day or two from my busy schedule to answer him, if it weren't so obvious that he doesn't know what he's talking about. Of course, he's entitled to his opinion (if he's serious, which I doubt); but you don't have to print his pointless remarks. After all, some of the younger readers just might take him seriously. Bat-Mite, indeed!

Steven Kelez
Box 457
Talmage, Calif.

Danny Cassidy may have his opinions (don't we all?), but somehow they seem illogical. How can he say Infantino is unrealistic? Carmine is about the only artist (in comic books) to portray the human body in pure realistic terms. His anatomy is always perfect, and his action is some of the best featured in any comic art form. Some of his characters almost actually move on the paper. As for backgrounds he is also realistic. So what if sometimes a background is drawn with simplicity? The main factor of the panel is the characters, not a group of buildings, or a clump of trees. As for Kubert's art, he is the only artist I have seen that can build up suspense and emotion in a strip, especially in the war mags. As for Hawkman, at first I didn't like it, but then after becoming use to his style I appreciated it more, and then on a second look at the B&B issues they suddenly looked a lot better. At Marvel you get cheap paper, dull coloring, and 20 pages of no plot comics. At Gold Key you get the best, but at 3 months apart. D.C. is the only company where quality comes out regular. ((I could go on and on, but I believe I've taken up enough space with the above subject. If you wish it continued further, I suggest you write Danny, and perhaps he'll continue the subject in his [illegible]

DON'T MISS the Eclipse in a new, full-length thriller

"MYSTERY at MALIMOOR!"

in Alter-Ego # 8!

* PLUS *

* SUPERMEN SOUTH, PART I
* FIRST GREAT DAYS OF BLACKHAWK
* DOC SAVAGE, MAN OF BRONZE
* JSA ARTICLE
* FULL-COLOR WRAPAROUND COVER by BILJO WHITE
* CARTOONS GALORE!
* OTHER FEATURES
* 40 LITHO PAGES — 60¢

Send to

ROY THOMAS
3600 HALLMARK LANE, APT. C-
ST. LOUIS, MO. 63125

You can still order the Comic Favorite, ya' know. Why should you want to? Oh, there are a number of reasons. Here are a few — CF#3 will contain 4 photos of All Stars (#1, 4, 9, 10, to be exact), printed photo-offset, of course, a great photo-offset cover, many famous cover repros, a great Detective Comics article (full coverage of Batman, Boy Commandos (S&K), Air Wave, Slam Bradley, Crimson Avenger (pre-Batman), and many others), review of Captain America #6 and All Star #5, and much more material, 50 pages in all. Our motto, "Guaranteed Enjoyment." Order this collector's item now! Only 35¢ (5¢-envelope). Send to:

Danny Cassidy
5514 Norde Dr.
Jacksonville, Florida 32210

DANNY CASSIDY
5514 NORDE DRIVE
JACKSONVILLE, FLA.

I HAVE A COMPLAINT—

During July of 1966 Howard Rogofsky and I agreed on a trade deal. He was to send All Star #10 for All Star #21 & 48 plus a damaged copy of Detective #104. He sent his copy of All Star #10, promptly as we had agreed. Upon receiving the All Star #10, I sent my All Stars and Detective to him. Having completed my side of the deal I was quite surprised when I received a note demanding the immediate return of the All Star #10 with a threat behind it. He claimed he had received the Detective but no All Stars. Being the chump I was then I hastily returned the All Star #10 and a day or two later got a letter in the mail demanding an explanation. Among my biggest questions was this just how is it that one comic out of three wrapped firmly together only arrived to him? He has offered no explanation to date. (by the way, he did return the Detective) He firmly refuses to return the two comics. We had argued and debated for about three weeks when I sent him $15.00 for a damaged copy of All Star #4 he had advertised (at this time I did not realize the seriousness of this matter, thinking that maybe this was just a misunderstanding and maybe one of us would find we had just misplaced the comics or some such) Boy was I in for a shock. After waiting over two weeks for the comic I asked HR about it. His answer "What All Star?" As far as I'm concerned that clinched everything. Rogofsky knows as well as we all do First Class Mail is lost extremely rarely. We argued on and on and Rogofsky finally went so far as to say that he had contacted his postmaster and guess what? Someone was robbing the mail in his area. When I requested the address of his postmaster [illegible] he replied with this "I don't have to answer to you or anyone else(or something to that affect)" After some time and gave a full, detailed account of this to J. Bails who tagged it a misunderstanding and promised to forward it to P. Gambaccini(at this time I had thought JB was still executive sec.) That was three months ago and no action came from the Academy. To me this means that the Academy is incompetent and possibly corrupt. That's my complaint. I welcome any comments on the HR matter, or the Academy. DANNY CASSIDY

Glen D. Johnson Box 126 Crowpoint, New Mex.

All paym ent must be sent with orders. Minimum order is $1.00/ Orders under $1.00, send 15¢ to cover handling. If you are not satisfied with any copy, you may return it for full amount. Alternate choices appreciated. All issues 25¢ per copy unless otherwise marked.

National/D.C.

BRAVE and the BOLD
#44 Hawkman 50¢
#50 Hawkman/Aquaman
#51 G.A./Manhunter
#55 Atom/Metal Men
#56 Flash/Manhunter
#57 Metamorpho
#58 Metamorpho
SHOWCASE #30 50¢
MIS
#47
#87 Hawkman/Strange 75¢
#94 S. Ranger/Strange
ATOM #13
SEA DEVIL'S #13-16, 18
STRANGE ADVENTURE #119, 147, 152, 156-163
THE DOOM PATROL #88-93
JLA #15 35¢
WORLD'S FINEST #102
DETECTIVE #271
ACTION #256
ADVENTURE #212, 317-321
LOIS LANE #29 (Batman, G.A.)
WESTERN #73 (Infantino/Kane)
FLASH annual #1 $1.00
BLACKHAWK #131, 165
GREEN LANTERN #12 (new)
G.L. (old) 3/4 cover)
#20, 32 $1.50
TALES of the UNEXPECTED #47

MARVEL

STRANGE TALES ,126
FANTASTIC FOUR #29
SPIDERMAN #13, 15, 17-2[illegible] 35¢
AMAZING FANTASY #14 75¢

OTHERS

ROBIN HOOD #8 (ME) 35¢
COWPUNCHER (kubert) $1.00
FLY #26-30
JAGUAR #13 & 14
PRINCE VALIANT #650 (3/4 e) 35¢
JUNGLE JIM #8 & 10
RUCK ROGERS #1
LONE RANGER #84
4 MOST #Vol 6, #2
FEATURE #126 w/Dollman $1.00
JO-JO #20 (Fox, 1948) 50¢
BULLETMAN #16 $2.00
MAGIC #97 & 107 $1.50

COMIC BOOKS - Clay Kimball

The Funnies-Edited by David Manning White and Robert H. Abel. The Free Press of Glencoe 1963, 304 Pages, $7.50.

Next time someone chides you for taking comic books seriously perhaps your best bet would be to shove this book into his hands. For the authors and editors of this book take comics seriously; more so than any fan, even the most rabid. And while they are concerned more with comic strips than comic books, basicly it applies to both.

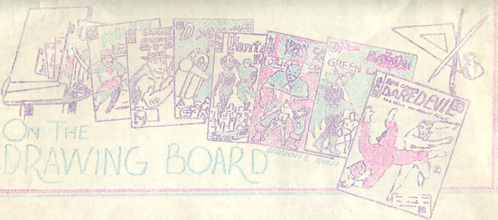
The book is divided into seven sections; overview(history and the current state of the comic strip), dissent (anti-comic articles), the highest praise (pro-comic articles), myth and metaphor (the strip takes on a life of its own), children of the comics (kids as readers and characters)the researchers report (just what it says), and coda! The creators speak out. In addiction there is an introduction and a valuable bibliography for anyone desiring to read further in the field.

Possibly the only objection to the book might be that it is a little too serious; that at times the authors seem to read more into a strip than is there. One for instance contributes a long article on the political content, and its effect on the reader, of Little Orphan Annie. Perhaps a comic strip might influence a persons thinking - certainly we have had enough people saying that comic books do - but I have been reading Annie for years and I am far from being a right-winger. Others bemoan the fact that comics are too serious, and are no longer comic.

But these and other criticisms pale beside the articles written in appreciation of such strips as Peanuts, Pogo and Krazy Kat; the "cavalcade of the funnies" which lists every important date in comic history, starting in 3000 B.C. and especially the last chapter, in which the creators themselves speak on their characters and what they are trying to say through them. Al Capp writes on the comedy of Charlie Chaplin, Allen Saunders on Mary Worth, and Walt Kelly on Pogo. These alone are well worth buying the book for.

But for anyone who takes comics seriously themselves there are many other items they will find appealing, almost every article has some idea that is thought provoking. An example, from Our Serious Comics: "...the dangerous comics are not only DEPRAVED DOCTOR DIMBO and the like, which, after all, bear rather prominently Caveat Emptor, but the slickly drawn, expertly plotted, and convincingly realistic ones that carry, for the majority of their audience, no warning at all".

END



DOC SAVAGE. It appears that the three Doc Savage reprints have had good enough sales to warrant three more to be put out in early 1965.

DICK TRACY? Did anyone see this title reported to be on sale in December? The information was taken from a newsletter published by the C.M.A.A., and so was the Fly item. This is the first time they have had the wrong info.

MIGHTY SAMSON #2 out by the end of April; #3 is at the presses. It is still being authored by Otto Binder.

NEWSWEEK, the Feb. 15th issue carries an article with illos of the first issue of Superman, Batman, Sub-Mariner, etc. Jerry Bails and other fans are mentioned in this article. Another article which mentioned fandom was in the N.Y. Times, Feb., 1965.

Illustrator Kelly Freas, famed for his covers on MAD, was a panelist on THE MATCH GAME of February 2nd.

SGT. FURY. A strip based on Sgt. Fury in the C.I.A. will replace the Torch-Thing strip in Strange Tales. There are no plans for the Torch-Thing and Giant-Man strip for the present.

MARVEL ANNUALS. Marvel is planning six annuals for this summer. They are: F.F., Spiderman, Marvel Tales, Sgt. Fury, Thor and Kid Colt. The format has not been decided upon.

SUPERMAN BANNED. Lima, Peru. The Peruvian Ministry of Education has proposed a ban of 15 allegedly "horrific and Brutal" comic strips. One of the banned: "Superman". On the Candid Camera show Sunday night (10:00 P.M.) February 14th, one of the Candid Camera show people dressed as Superman. He would come up to a phone booth when someone was on the phone, and yell thru the booth door at this person, asking if he had seen a bundle of clothes laying around!

HUMAN TORCH. It seems I made a mistake. Larry Ivie will not be a regular Torch artist. He might do one story.

J'ONN J'ONZZ' artist, Joe Certa, seems to be doing more than the inside covers for Gold Key these days. Some of the stories in the current issues of Twilight Zone were drawn by him if I'm not mistaken.

THE SHADOW. A new Shadow novel is out. This one is entitled, "SHADOW BEWARE". [illegible]

TALES OF THE INCREDIBLE. Published by Ballantine Books, and features reprints of E.C. comics, with art by Wood, Orlando, Feldstein and Williamson.

GREAT, GREAT NEWS FROM MARVEL. SUB-MARINER will replace Giant-Man in Tales to Astonish for a trial run in a few months. I don't know how most fans feel about this, but in my opinion, Giant-Man has always been Marvel's weak link, and nothing could make me happier than to see Sub-Mariner replace him. I've been getting a few bumsteers lately, and I sure hope this isn't one.

DAREDEVIL. In three or four months Bob Powell will be illustrating DAREDEVIL every other issue, with Wally Wood inking. Since this will give Wally Wood extra time, perhaps he will illustrate Namor in T.T.A.

SPIDER-MAN Annual. The annual is completed, and it will contain a 20 page lead story with pin-ups, and the rest will be reprints as they were in the F.F. annual.

GOLD KEY IS PLANNING 96 PAGERS FOR 25¢. There will be four out this summer. They will be reprints of material probably at least ten years old. Titles: TARZAN, DONALD DUCK-UNCLE SCROOGE, FLINTSTONES, and BUGS BUNNY - PORKY PIG. Fans will get 32 additional pages at the expense of losing a slick cover; the cover in this case will be like a normal paper page with illustrations.

Bill Gains repaid the artists in TALES FROM THE CRYPT #1. This is unheard of for a comic reprint.

TRUE GHOST STORIES #1 from GK-Ripley's Believe It or Not. Work by Williamson, Wood and others. Al Williamson will occasionally do TRUE GHOST STORIES and KARLOFF TALES OF MYSTERY. He has one in #1 of the former, and one coming up in Karloff.

GREEN LAMA is in Daring Adventures #17, published by Super Comics. The art is by [illegible] who is currently doing the Sunday Flash Gordon.

THE COMIC READER #36. Original Steve Ditko art and why he likes Mort Meskin as an artist. The Comic Mirrow with permission from Jeddak.

LONE RANGER. BRACE BEEMER, 62, whose hearty "Hi Ho Silver" thrilled a generation of Lone Ranger radio fans, died March 1st.

Saturday Evening Post, March 13, has a cartoon featuring a flock of today's costume heroes.

AUSTRALIAN reprints, Rusty Riley, Captain Midnight, Don Winslow, Secret Agent X-9, [illegible] Jones, Tim Tyker, Mandrake, Flash Gordon, and Rip Kirby.

NEWS SOURCE: Joe Farrell, Jerry Pritchett, Ron Fradkin, Paul Lieffer, Dennis Richard, Bill Wilson, Stanley Landman, Leopold Beaudet, Rick Durell, Paul Gambaccini, Steve Landman, and John T. Ryan.

ANOTHER LATE ZINE. "The first issue of BATWING has encountered some unforseen difficulties which will prevent it from being mailed out for a short time. It should arrive shortly after you read this notice". - Larry.

TCR #35
Glen D. Johnson
Box 126
Crownpoint, N.M. 87313

FIRST CLASS
MAIL

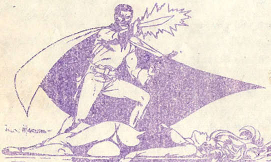
GALLUP MAR 20 PM 1965 N.MEX.

Howard Keltner
P.O. Box 246 Te
Gainesville, Texas
76240

#35

+ +

JEREMY BARRY, "I can't manage a column for March. N ot many fanzines, & not much time either. Will try to get a fat column for April, but it depends mostly on my getting some zines before the end of the month."

FANTASY ILLUSTRATED #3 IS A $5.00 FANZINE! BUT IT SELLS FOR A MEAGER SUM OF JUST 50¢...This mere pittance brings you 44 litho'd pages of way-out stuff such as two 4-color covers (one by RUSS MANNING) 16-page Tarzan extravaganza, a couple of real wild horror stories, and pix of fans & pros. Extra added attraction: free manila envelope (used) with each order!

BILL SPICER, 418-H W. STOCKER ST., GLENDALE, CALIF. 91202